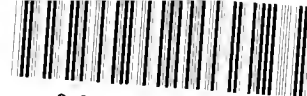


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FULL INSTRUCTIONS
IN THE ART OF
PARCHMENT SHADE
MAKING AND DECORATING

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PARCHMENT SHADE MAKING AND DECORATING

LESSON ONE PUTTING ON THE DESIGN

The design we are going to teach you to put on your parchment shade is known as the Wild Rose and Blue Bird scene. After you have learned to do this, according to these instructions you will be able to put on and paint other designs readily and easily.

Your design will be put on your parchment while it is flat. It can be put on the parchment after the rings are sewed in but you will probably find it more convenient to put your design on the very first thing.

First, fasten your parchment on a flat table by putting tacks in each corner and at necessary intervals, as shown in illustration No. 50. Your design is to be put on the parchment in three different places a short distance apart so that practically the entire parchment is covered with the design evenly distributed. One imprint of the design will be in the center of the parchment; then one imprint will be on each side of that equal distance towards the ends of the parchment.

Your materials for putting on the design are the cake of blue black stamping powder, the small bottle of turpentine or benzine and a small felt pad. For this pad you merely use a small piece of felt that you can handle conveniently.



Illustration No. 50



Illustration No. 51

First pour a little turpentine on the blue-black cake and stir around on it briskly with your pad until you have created a good black mixture on your pad. Note illustration No. 50. Then lay your paper pattern on the exact center of your parchment, with the rough side of the pattern down, as shown in illustration No. 51.



Hold it firmly in place with one hand, while you briskly and firmly rub the moist felt pad over the entire surface of the pattern with the other hand. Do this thoroughly and then, when you lift the pattern from the parchment, you will find the outline of your design clearly imprinted on your parchment. It is a good plan to practice doing this once or twice on a white sheet of paper before trying it on your parchment. You will not hurt the pattern by frequent use unless, of course, you should tear it.

Having completely transferred your design to the parchment in three places as instructed, you will now proceed to give the shade its permanent shape and put in the rings as instructed below.

LESSON TWO

CEMENTING THE PARCHMENT

Please note the pencil mark on one end of the flat parchment. You are now about to give your flat parchment its round permanent shape by cementing the two ends together.



Illustration No. 52



Illustration No. 53

First take your cement or glue and thoroughly cover the one side of one end of the parchment up to the pencil mark, as is shown in illustration No. 52. Cover this edge of the parchment well and evenly with the cement or glue; then, taking the other end of the parchment place it evenly over the cemented end up to the pencil mark, as is shown in illustration No. 53.



Then lay the parchment on the table at the cemented seam with your hands pressing down on the inside of the seam as shown in illustration No. 54. Press firmly with the finger over the entire cemented seam to assure complete adhesion.



Illustration No. 54

Next place a ruler lengthwise over the entire seam and upon the ruler place a very heavy object such as a flatiron. Leave the flatiron or heavy object upon the seam of the shade until the cement is thoroughly dry. This will require about twenty to thirty minutes time. Your shade is now shaped, and you are ready to place in the rings.

LESSON THREE

SEWING IN THE RINGS

First you will sew in the large ring in the bottom of the shade as shown in illustration No. 55. This ring quite likely will fit the edge of the parchment exactly. In case the ring is a little smaller than the lower rim of your shade then push the ring within the parchment as far as it will go. Unquestionably the ring will exactly fit the lower rim of the parchment but in case the parchment does extend beyond the ring a little, you should trim away the edge of the parchment until it meets the ring flush.

In sewing in this lower ring of the parchment, use clothespins to hold the ring in place while sewing as shown in illustration No. 55. You will also find that if you fashion the ring in place with clothespins as you place it within the parchment, it will assist you considerably in fitting it properly

Proceed to sew the ring in place using a coarse white thread as shown in illustration No. 55. Sew with "over and over"



stitches. Sew the ring firmly in place making your stitches about $\frac{1}{8}$ of an inch apart. While sewing, lightly press the ring continuously towards the small end of the shade so that the parchment will

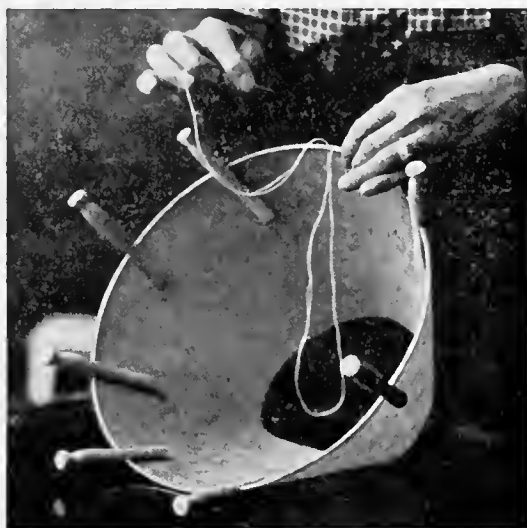


Illustration No. 55

be taut after your rings have been sewed in. Do this by pressing lightly down on the ring with your forefinger and lightly up on the parchment with one hand while sewing with the other hand. Quite likely you will just naturally do this.



Illustration No. 56

You will now place the small ring within the shade. This ring goes in the top of the shade from below. It should fit flush with the edge of the parchment at the top of the shade as shown in illustration No. 56. The inner wire frame of the small ring,



of course, should be within the shade and not above it. This inner wire frame or circle will hold your shade on the light bulb when the shade is finished and in use. Study illustration No. 56.

Hold the small ring in place with clothespins while sewing as in the case of the large ring. If the parchment edge should happen to extend beyond the ring then trim it off until flush with the ring. However, as we said before, in practically all cases you will find that your rings will fit the top and bottom of your shade perfectly. Proceed to sew the ring in place with "over and over" stitches about $\frac{1}{8}$ of an inch apart. Study illustration No. 57.



Illustration No. 57

The sewing of the upper ring being finished, you are now ready to tape the stitched edges of your shade, in order to bind and strengthen and give the edges a finished appearance.

LESSON FOUR

PUTTING ON THE TAPE

First, about $\frac{3}{8}$ of an inch above the lower outside edge of your parchment shade, trace a light line with a pencil entirely around the shade. This light pencil line entirely around the outside bottom of your shade, $\frac{3}{8}$ of an inch from the edge, is to be your guide in putting on your tape. The object is to get the tape on evenly all the way around as shown in illustration No. 58.

Next, take the length of the tape that you will use at the bottom of the shade, and moistening it as you go along, gradually stick it around the outside edge of the shade up to the pencil mark you made. Note illustration No. 58.

After your tape is entirely fastened around the bottom outside edge of your shade, then before turning and sticking it under



all around, it is a good plan to snip it with the shears every inch or two up to the edge of the shade. The object of this is to take up the fullness when turning and sticking it under. See illustration No. 59.



Illustration No. 58



Illustration No. 59

Next in the same manner proceed to tape the top edge of the shade where you have stitched in the small ring. First make the pencil mark around the outside rim about $\frac{3}{8}$ of an inch from the edge as your guide in putting on the tape. Then moistening the tape as you go along, stick it firmly on the top outside edge of the shade up to the pencil mark. This done, snip the tape as before with your shears about every inch down to the edge of the shade to take up the fullness when turning the tape under. Stick the tape as firmly around the inside edge of the shade as you did the outside edge.



LESSON FIVE

INKING IN YOUR DESIGN

You are now ready to ink in your design so that it will stand out more clearly. You will find that after putting on the design the shade may be a little greasy from the turpentine. If so, then lightly sprinkle on a little talcum powder or cornstarch and rub this off lightly with a cloth. This done, it is easier to apply your ink.

You should have handy a bottle of Waterproof Outlining Ink. Dip your pen into this and proceed to ink over every line of the design on the parchment. Do this carefully.

YOU CAN INK IN YOUR DESIGN WHILE THE PARCHMENT IS FLAT ON THE TABLE IF YOU PREFER. You can try it out both ways later on. You can ink in one shade while flat, and then ink in another shade after the rings are put on. You can then decide which is the most convenient for you.

LESSON SIX

PAINTING UPPER BACKGROUND

MIXING AND APPLYING THE PAINT

You are now ready to put in your background. For the background you will use a shaded deep tan brown, having it lighter toward the top of the shade, and deeper brown toward the bottom of the shade. For this work you will, of course, now bring your wooden palette, your palette cup, paint tubes and brushes into use. Put a little turpentine in your palette cup.

By the background of the shade we mean the entire shade outside of the actual lines of the design. You can paint the background over the stem line where it is a single inked line, as you go along, but do not get the background inside the flower lines, leaf line or in fact, any of the lines of the design.

First, you squeeze from your tube of brown paint about one inch of color, placing it on your palette. Next, squeeze out upon this brown paint about three-quarters of an inch of yellow color. Then pour on this about eight or ten drops of your parchment dryer.

Next take your palette knife and mix the paints thoroughly as shown in illustration No. 61. Use enough parchment dryer so that after thoroughly mixing, you get your paint to the consistency of thick cream. If it gets too thick you can add a very few drops



of turpentine to thin it. The mixing of these paints will give you the deep tan brown for your background.



Illustration No. 61



Illustration No. 62

Proceed to paint in your background using your large sized brush (quill). First paint in the background around the entire top of the shade nearly one-half of the way down as shown in illustration No. 62. The background of the lower portion of the shade you will make a darker brown a little later on.

After you have painted in about one-half of the background at the top, then take a piece of soft cloth, cotton or cheese cloth, and rub gently over the painted portion which is dry. The object is to lightly rub out the brush marks. See illustration No. 63. In other words, as you are putting in your background when a



considerable portion is dry, rub out the paint brush marks with a light cloth and proceed. You can tell it is dry when it begins to look dull. When painting the background around the leaves and flowers it may be well to use a smaller brush to avoid painting inside the design line.



Illustration No. 63

In case your paint seems to be too thick as you go along, then every now and then dip your brush in your palette cup in which you will have a small quantity of turpentine.

LESSON SEVEN

PAINTING LOWER BACKGROUND

Having finished painting in the background around the top part of the shade, and, having rubbed out the brush marks with a light cloth, you will now proceed to paint in the background on the lower half of the shade.

First, add to your paint on the palette about three quarters of an inch more of your brown paint. This will create the deeper dark brown color for the lower part of your shade. Then add a few drops of parchment dryer and mix briskly with a palette knife until it reaches the consistency of thick cream.

Now proceed to paint the lower half of your shade, and as it dries to a dull color, wipe out the brush marks with the soft cloth.

IMPORTANT—While rubbing out the brush marks on the lower half of the shade, use the cloth at the same time to blend the two shades of the background as in illustration No. 64.

You will probably notice when painting in the lower deeper



background that, where it meets the upper background the contrast between the two shades is too sharp. That fault is remedied quickly by rubbing over the background at that point with your soft cloth. This light rubbing blends the two shades so that the entire background gradually deepens from top to bottom of the shade all around.



Illustration No. 64

Now having painted in your entire background, and having rubbed out the brush marks and blended the shades, you will now proceed to clean out your design.

In painting in your background you probably got a little brown paint into the design itself here and there. This must be cleaned out. To do this, merely dip one of your clean, small brushes in some clean turpentine, and moisten the brown paint a little. Then take a clean cloth and rub it out. Whenever your design needs such cleaning be sure to do it.

LESSON EIGHT

PAINTING THE FLOWERS

MIXING AND APPLYING THE PAINT

We will now proceed to teach you the painting of your design. First squeeze out about one inch of your Crimson Lake color. Then upon that squeeze out about one-fourth of an inch of white paint. Pour on a few drops of parchment dryer, and proceed to mix to the consistency of thick cream. Having done this, you will now proceed to paint your flowers (wild roses). Take your smallest sized brush for this work, and proceed to paint every flower and bud with this deep pink color. Note illustration No. 65.



While you are painting in your flowers, every now and then dip your brush into the turpentine very lightly to keep the paint thin because the flowers should not be painted too deep a color. The color should be kept as transparent as possible.



Illustration No. 65

When your pink color in your flowers becomes a little dull that means it is dry enough so that you can lightly rub out the brush marks with a soft cloth.

Having painted your flowers, and having rubbed out the brush marks, now take your small brush and dip it in the turpentine. Do not get it too wet with turpentine. Then proceed to touch up each petal just a little AROUND THE EDGES, to thin the paint, and give the petals "highlights."

Having done this, then dip your brush in the paint and proceed to deepen the color of the petals at the centre or stamen of the flower. In other words, the petals should have light spots or "highlights" around the edges, and a deeper color at the centre or stamen of the flower.

Now clean your brush entirely of the pink color. Then squeeze out about an eighth of an inch of mauve color on your palette and upon it put two or three drops of parchment dryer. Mix this to the consistency of thick cream. This paint will be used to paint in the stamen of the flowers.

Dip the end of the brush lightly into the paint, and proceed to put about two little dots of paint on each petal VERY LITTLE distance from the centre of the flower.

Now clean your brush entirely of the mauve color. Then squeeze out upon the palette about one-eighth of an inch of yellow



color, add a drop or two of turpentine and mix. Then in the exact centre of the flower where you see the tiny circle, place a little daub of this yellow paint. That finishes the flowers.

LESSON NINE

PAINTING THE LEAVES

Having cleaned your brush entirely of the mauve color, you are now ready to paint the leaves of your design. The leaves will be painted a green color. You will not find this work at all difficult, and you will be very much pleased with the result attained.

First, take your tube of black paint and squeeze out about 1/16 of an inch of this color. Then upon that squeeze out 3/4 of an inch of your emerald green. Then put on about 8 drops of parch ment dryer, and as before mix to the consistency of thick cream.



Illustration No. 66

Dip your brush into the paint, and proceed to paint each leaf of your design and also paint the stems with this green color at the same time. Note illustration No. 66. Do not let the paint get too thick. When necessary thin it just a little with turpentine.

After you have painted the leaves and stems over your entire design, and have rubbed out the brush marks as the paint has become sufficiently dry, you are now ready to put in the "high lights."

Take your brush and dip it lightly in the turpentine. Do not get it too wet with turpentine. Then proceed to touch up the leaves around the edges. Only put these "high lights" in around the edges of the leaves.



Having touched up the leaves as above instructed, now dip your brush into the paint, and proceed to give the leaves a darker green along the middle. The object is to have the leaves lighter around the edges and deeper in color along the middle. You will observe that an inked line runs through the middle of some of the leaves. That is where you should make the leaf a darker green.

LESSON TEN

PAINTING THE BLUEBIRDS

Painting the bluebirds is the next step. You will paint the breast of the birds an orange color, the bills a brown color, and the rest of the bird shades of blue. By the rest of the bird we mean the wings, tail, head and back.

First, you will apply the blue shades. Take your tube of blue color and squeeze out about $\frac{1}{4}$ of an inch of the paint. On this squeeze out about $\frac{1}{16}$ of an inch of white paint. Add 3 or 4 drops of your parchment dryer, and mix to the consistency of thick cream.



Illustration No. 67

Use one of your smaller brushes for this work. Be sure it is clean. Dip it lightly in turpentine and proceed to paint the wings, back, head and tail of each of the birds in your design. Do not paint the breast or bill of the birds with this blue paint. Note illustration No. 67. The breast is to be painted an orange color and the bill a brown color. Do not leave too much of the breast to be painted in orange.

After having applied all the blue paint where necessary then proceed to paint the breasts of the birds.



Take $\frac{1}{4}$ of an inch of Yellow paint and $\frac{1}{16}$ of an inch of Crimson Lake, and about 3 or 4 drops of Parchment Dryer and mix to the consistency of thick cream.

Take a clean brush and with this paint, which will be of a light orange color, paint the breast of each bird.

After having painted the breast of each bird in this manner, wait until the blue and orange paint is dry, and then proceed to rub out the brush marks with a soft cloth.

Having rubbed out the brush marks of the blue and orange paint, you will now proceed to touch up the breast of each bird in a deeper orange to give it "high lights" and to suggest feathers.

First, you should make your orange paint on the palette a darker orange. Do this by adding $\frac{1}{16}$ of an inch of crimson lake paint. Then add two or three drops of parchment dryer and mix. This will give you a deeper orange. Proceed to touch up the breast of each bird lightly by daubing on this darker orange here and there. Do not overdo it.

You are now ready to apply a darker shade of blue to the wing feathers and the tail feathers of each bird. Squeeze out about $\frac{1}{16}$ of an inch of blue paint upon the blue paint you have on your palette, and mix with a little parchment dryer. This gives you a darker blue paint.

Take a clean brush, dip it lightly in turpentine, and proceed to streak in tail and wing feathers with this darker blue.

You will now paint the bill of each bird a brown color. Squeeze out a tiny bit of brown paint and mix it with a drop or two of parchment dryer. Be sure to use a clean brush. Paint each bill with this brown paint and let it dry.

Next you will paint the eyes of each bird. For this purpose you use the mauve paint. Squeeze a little bit of your mauve paint on the palette. Do not use any parchment dryer but allow this paint to remain thick.

Use a clean brush, dip lightly in turpentine. Proceed to draw your brush over the inked lines of the eye. Only put this mauve paint over the inked line and upon the inked dot of the eye of the bird.

VARNISHING THE SHADE

Before putting the braid on your parchment shade, give the outside surface of the shade a coat of parchment varnish.

Simply pour a little of the parchment varnish into a cup or



similar receptacle. Use your largest brush for this varnishing. Be sure to clean the brush before and after varnishing.

Make your brush strokes around the outside surface. Do not make them up and down strokes. In other words, circle the shade, and as you go along, smooth out the brush marks. You will find it easy to do.

After having given the shade this coat of varnish, then allow it to dry, and then proceed to put on the braid. Do not varnish purple backgrounds.

LESSON ELEVEN

PUTTING ON THE BRAID

Your parchment shade is now entirely finished with the exception of putting on the gold braid. Putting on the braid is a very simple matter, and is a very attractive finishing touch. You should have on hand about 2 yards of attractive gold braid. You will only use about $1\frac{3}{4}$ yards, but it is a good plan to have a little more than enough of everything on hand. The braid should be a little over one-half inch wide. You can readily secure an attractive braid.

The braid is to be sewed flat against the outside rim of the shade at the top and bottom. It should cover the tape around the top and bottom of the shade. Use a brown silk thread which matches the braid, and an average size sewing needle.

Quite likely you know just how to sew on this braid. It is very simple work, and you can do it neatly without trouble. However, we will describe a good stitch which you may choose to follow.

Start your needle from the inside of the shade and run it through the parchment and braid so that your knot will be within the shade. Then run your needle back through the braid and parchment about $1/16$ of an inch from where it came out. Then run it back through closely again from the inside out.

Then, still close to this spot, run your thread for a distance of $\frac{3}{4}$ of an inch between your braid and parchment. Then again run the needle back and forth through both braid and parchment about $1/16$ of an inch apart, and then along under the braid again for another $\frac{3}{4}$ of an inch. Continue in this manner entirely around both top and bottom of the shade.

Your shade is now finished, and undoubtedly you are pleased with the success of your first effort. There is no reason whatever why you cannot go right ahead painting all sizes and shapes of shades with many different and attractive designs.



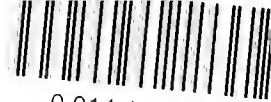
The lessons on Parchment Shade Decorating which will follow cover many different beautiful designs for all the different sizes and shapes of shades. We show you the designs and suggest to you what colors and combinations of colors to use. The lessons will please you, and enable you to put in many profitable hours.



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